THE

WEEKLY REVIEW,

AND

DRAMATIC CRITIC.

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SAM COWELL'S COLLECTION OF COMIC SONGS—
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Green Room Gossip.

FROM OUR OWN CORRESPONDENT.

LONDON, Dec. 7.

DEAR SIR,—Business seems to be pulling up at all our theatres since my last.

They are beginning to furbish up old Drury for the forthcoming campaign. Edward Stirling (the author) is installed into the office of stage-manager. Miss Kathleen Fitzwilliam is engaged, also the celebrated vocalist, Miss Poole. Mr Charles Freer, of east end notoriety, is *reported* to be the leading actor.

"Uncle Tom's Cabin" is still successful at nearly all the theatres.

Mrs Walter Lacy joins the Princess's company at Christmas.

Wright becomes a greater favourite with the aristocratic audience than at first; his salary being, for the first year, £40; second, £50; third, £60, per week!!

It is reported in town that Miss Woolgar (of the Adelphi) joins the Princess's.

Miss Robertson is engaged by Madame Vestris for the Lyceum.

Mr Bartley takes his farewell benefit on the 18th December, at the Princess's—patronized by her Majesty, who intends honouring the theatre with her presence on that night—the play selected for the occasion being Shakspeare's Henry IV., supported by Messrs Bartley, Charles Kean, Walter Lacy, Vining, Ryder, Addison, Hartley, H. Saker, Meadows, Cathcart, Graham, Everett, &c., Misses Murray and Daly.

Woodin, at the Marionette Theatre, seems to stow away half London in his celebrated "Carpet Bag." 'Tis a capital entertainment, and well worth a visit.

Buckstone and Mrs Fitzwilliam take possession of the Haymarket Theatre next year.

The Newcastle pantomime is to be called the "Koh-i-Noor." Clown, Harry Carles of London.

Adieu for the present, wishing your useful publication every success, I remain, &c.,

THE HUNGARIAN MALE INFANT.

TO CORRESPONDENTS.

MEDEX.—We are not aware who is the present secretary or treasurer of the Edinburgh Dramatic Fund. We hear that the conditions are very favourable for an actor joining the society, the terms being 1s. weekly, which entitles the subscriber to an annuity at a certain age.

THESPIAN.—We have no printed list of the rules of the "Edinburgh Dramatic Fund," otherwise we should be happy to give them publicity. We may be able, however, to procure one before next publication.

WEEKLY REVIEW,

&c. &c.

No. 3.] Friday, Dec. 10, 1852. [Price 2d.

Edinburgh Amusements.

THEATRE ROYAL.

Friday, Benefit of Miss St Casse.—We are sorry to say there was a very thin attendance on this occasion. Our opinion on such forced exhibitions of precocity was given in last week's number, and the failure is not to be wondered at, when we consider how the town has been surfeited by them.

Saturday, Benefit of Mr Josh. Silsbee.—A new comic drama was produced this evening, called "Love and Larnin," in which Mr Silsbee kept the house in constant merriment with his excellent personation of *Jedediah Homebred*, the teacher of grammar. We still hold, however, to our former remarks, that those of the audience who are near him enjoy his jokes exceedingly, but the fun is lost to the more distant portion. His stories of "Yankee courtship" and "sea-sickness" were cleverly given; but neither of them work up to a climax, the conclusions are tame, and therefore lose the applause they would otherwise receive on his leaving the stage. The other characters were well performed.

There is a pleasure in noticing merit, in however modest a garb or station it may come before us. A young man has lately joined the company, the son, as we understand, of the late Mr Duff, the original, and certainly the best, Dougal creature we have seen, and they are legion. We have remarked of this young gentleman, that in whatever part he is cast, there is exhibited a neatness and attention to the business of the scene which fully entitles him to be pointed out as superior to the generality of those who are engaged to play "little parts," or "utility." On this occasion, Mr Duff had an Irish part entrusted to him, very short, certainly, but he gave it with a richness of brogue which augurs favourably for the future.

Herr Youngmans sung a new song, called "The Overturned Carriage," splendidly. He was rapturously encored, and gave the "Kissing Song."

Monday, Benefit of Miss Fanny Bennett.—We have sometimes had occasion to find fault with this young lady's want of spirit in her acting—not with a harsh feeling, but really with a wish to encourage her on to exert herself, for she possesses the capabilities of a good actress. She has lately had to perform several characters entirely unsuited to her, which we forbore to notice. It is our unpleasant task to censure in these cases, and we would rather be blamed for forbearance than ill-natured criticism; and while on this subject we may state, that several letters have lately been received at our office, with severe remarks on performers at both houses, and requesting insertion. We

reply to such correspondents that we are determined not to criticise second-hand. What remarks we may print shall be honest and straightforward, and from our own observation; nor will we be made a vehicle to propagate slander and calumny. The life of an actor is subject to many annoyances unknown to other professions. We know of several instances, where clever and honest men, fathers of families, have lost their means of livelihood by the mere scratch of an editor's pen, caused by the ear-wigging of an envious and malignant brother actor, of which there are too many that we could name, who frequent public-houses and cigar-shops, where young men do congregate, for the purpose of circulating tales which should, even if true, never be told "out of school." Let such stabbers in the dark beware, or they may find themselves dragged into daylight, when the cowardly assassins least expect it.

But to return to the performances. Sir Edward Lytton Bulwer's play of "Money" was the first piece; the cast was as follows:—*Clara*, Miss Fanny Bennett; *Lady Franklyn*, Miss Cleaver; *Georgina*, Mrs Eburne; *Evelyn*, Mr Harcourt Bland; *Captain Smooth*, Mr Villiers; *Sir Frederick Blount*, Mr Wooldridge; *Sir John Vesey*, Mr Cooper; *Stout*, Mr Bruce Norton; *Graves*, Mr Gomersal; *Lord Glosmore*, Mr Tindell; *Sharp*, Mr Fisher; *Toke*, Mr Duff. The piece was excellently cast, and as excellently played. The character of Clara is better suited to Miss Bennett than any other she has undertaken since that of Parthenia in "Ingomar," which we consider her best performance. We thought her a little too tame in the earlier scenes, but she became more animated towards the latter part. Miss Cleaver, on the contrary, was all life and spirit from first to last. Mrs Eburne had little to do, but did that little well.

If our limits would allow us, we would like to individualise the whole cast, for each merited a good word or two; but it would be injustice not to mention Mr Harcourt Bland's performance of Evelyn, which was most deservedly applauded throughout the play. Messrs Cooper, Wooldridge, Villiers, Bruce Norton, and Gomersal, sustained their several parts most admirably.

The farcetta of "Antony and Cleopatra" followed. It is an amusing trifle, depending entirely on the clever acting of Miss Eliza Arden and Mr Gomersal, as Cleopatra and Antony, the only characters in it.

Tuesday.—A new ballet was produced this evening, called "The Star of the Rhine," in which Mademoiselle Adele delighted the audience with her graceful movements. The plot may be told in a few words. The ballet opens with villagers dancing; the Burgomaster (Mr Martin) enters with soldiers, and orders a placard to be put up, inscribed, "Dancing strictly prohibited in this village, by order of the Burgomaster." Mademoiselle Adele enters, laughs at the prohibition, and performs a pas seul, as she always does, divinely. By her example, the villagers are tempted to return and join with her. The Burgomaster enters, and surprises them in full glee. In a short time, however, he catches the infection, becomes fascinated by the nymph, who prevails on him to dance with her, and break through his own orders. The ballet ends, of course, with a *pas generale*.

Wednesday.—Between the play and farce Herr Youngmans sung nEnglish ballad, called 'Farewell.' He was encored most vociferously, and sung the 'Kissing Song.' The audience, however, had not had enough of his fine voice; he was again called for, and sung 'Largo al factotum' as none but himself could sing it (it was the French version.) We can assure our readers that his singing is a rich treat. A new farce followed, called "I've Eaten my Friend." It is a piece of downright nonsense, but very laughable nevertheless. Cockles (Mr Cooper) is a lodging-house keeper and cook, celebrated for his veal pyes. His friend and partner, Wigsby (Mr Watkins) follows the profession of a barber, next door to Cockles. He is on intimate terms with a poacher, who supplies him secretly with game at a very cheap rate, which is conveyed by means of an opening between the cellars below to the house of Cockles, who manufactures them into veal pyes during the night. Hezekiah Jellytop (Mr Gomersal) a sweetheart of Angelina Cockles (Miss Somers) has taken a bed for the night, under the assumed designation of an Hungarian officer, and has been locked in his bed-room during the nightly operations of the pyemaker. His breakfast is brought in by Angelina, with a veal pye, of which he eats heartily, and praises highly. He is, however, brought to a stand-still by the discovery of a button in it, marked F. D., which, he recollects, corresponds with those of his friend Stubbs, whom he has been expecting to visit him. He now calls to memory the noises he has heard during the night, and his being locked in. On a sudden, he imagines that Stubbs has been murdered, and cut up into mincemeat, and he exclaims, 'I've eaten my friend!' In the midst of his terror, the barber enters with a razor to shave him, and Cockles happening to sharpen his knife on his steel at the same time, poor Hezekiah is put in expectation of having his throat cut, and being converted into veal pyes, when his friend Stubbs enters, and puts an end to his clamour. As usual in their situation, the old man consents to his marriage with Miss Cockles.

Thursday.—A novelty was produced this evening, for the first time in Edinburgh, in the shape of an American tragedy called "Calaynos," written by G. Boker, Esq., and introduced to the English public, about two or three years ago, at Sadler's Wells Theatre. The characters were:—Donna Alda, Miss J. Bennett; Martina, Miss E. Arden; Calaynos, Mr B. Norton; Don Luis, Mr Tindell; Don Guzman, Mr Villiers; Don Miguel, Mr Wooldridge; Oliver, Mr H. Leslie; Soto, Mr H. Bland; Pedro, Mr Watkins; Balthasar, Mr Duff; Friar, Mr Fisher. We have only room to observe, before going to press, that the piece was eminently successful. The character of Alda suited Miss F. Bennett admirably. She both looked and acted it well. It is in such parts that she shines. Her voice is not well adapted for highly impassionad scenes; but in subdued and calm passages she is classically chaste, dignified, and interesting. Miss Arden's talent as an actress is so versatile that it is difficult to say which style predominates; but the part of Martina could not have been in better hands. Mr B. Norton is a very superior actor. There is a truth in his personations which always commands the attention of his audience, and it never was more conspicuous than on this occasion.

Don Luis is so villanous a character that the better it is played the less chance there is of applause. This will account for Mr Tindell not receiving so much as he well deserved. Mr T. possesses the essential quality of an actor, that of distinct enunciation. The character of Oliver, the secretary, found an able representative in Mr H. Leslie, who gave it with much feeling. It appeared to us that Soto was more suited to Mr Gomersal than Mr H. Bland; nevertheless Mr B. received much applause for the spirit and skill which he infused into his scenes with Martina. Don Miguel is but a short part, but it was conspicuous in the hands of Mr Wooldridge. This gentleman is one of the most useful and promising members of the establishment. Whatever he undertakes is well done, and we shall feel pleasure, at the first opportunity, of speaking more fully of his merits, as well as those of Mr Villiers. Mr Bruce Norton was loudly called for when the curtain fell, and he embraced the opportunity of announcing the tragedy for repetition. Whatever our remarks may be, they are written with the aim of doing justice to all—encouraging modest merit, praising superior talent, but exposing abuses of every kind with an unsparing hand.

PERFORMANCES OF THE WEEK.

Friday, Dec. 3.—New Notions—The Yankee Pedlar—A Lover by Proxy.

Saturday, Dec. 4.—Love and Larnin'—New Notions—A Kiss in the Dark.

Monday, Dec. 6.—Money—La Prima Ballerina Polka—Antony and Cleopatra—The Dead Shot.

Tuesday, Dec. 7.—Money—Antony and Cleopatra—Star of the Rhine.

Wednesday, Dec. 8.—Money—I've Eaten my Friend—Star of the Rhine.

Thursday, Dec. 9.—Calaynos—Star of the Rhine—I've Eaten my Friend.

ADELPHI THEATRE.

Miss Louisa Pyne took her benefit on Saturday, and she had the gratification of performing to a crowded, fashionable, and admiring audience. We understand that money was absolutely refused at the doors, such was the crowded state of the theatre. The pieces selected for the occasion were 'The Son and Stranger,' and 'The Crown Diamonds.' Of the former, we cannot say much, and regarding the latter we need not repeat our former remarks; suffice it to say, that Miss Louisa Pyne, and the rest of the opera company, acquitted themselves with all the grace and talent for which they have gained so wide a reputation.

Monday evening was set apart for the benefit of Mr Powrie, a favourite tragedian in Edinburgh. 'The Cavalier,' 'The King's Wager,' and 'The Rose of Ettrick Vale,' constituted the bill of fare. The house was crowded in pit and gallery—and in each and all of the pieces the artistic talent of the *corps dramatique* gave the highest satisfaction. 'The King's Wager,' representing the "merry monarch" in

a more favourable light than historians have generally viewed him, was received with marked approbation. The "grave and gay" so intermingle in this piece, and the aim of the writer is so decidedly on the side of virtue, that we can scarcely conceive the possibility of an audience remaining unexcited during its representation. 'The Rose of Ettrick Vale' is a drama so well known, and so universally admired, that we conceive it would be a waste of time to dwell upon its merits. Next to the deceased author of the piece, Mr Powrie is, perhaps, the best delineator of *Wandering Steenie* we have yet seen. He makes the character he represents, and the circumstances by which he is surrounded, so thoroughly his own, that we forget for the moment all the minor associations of the drama.

On Tuesday Mr Davenport and Miss Vining—both distinguished favourites on the boards of the Adelphi—made their first appearance this season, and were received with all the kindness which their talent so eminently deserves. 'The Lady of Lyons'—a piece affording ample scope for good acting, led off the entertainment; and if we may judge from our own feelings, highly excited as they were, we should say that the audience never were more affected by scenic representation.

Wednesday brought a stranger of no ordinary attraction to the Adelphi, in the shape of a ballet dancer. We allude to Mademoiselle D'Antonie—one of the most accomplished delineators of the "light fantastic toe" we have seen of late years in Edinburgh. She was applauded throughout the performance in the most enthusiastic manner. Mr Mungall and Mr Carrol, as the *Burgomaster* and his *clerk*, were exceedingly amusing. The 'Ballet of the Rhine,' as performed at the Adelphi, will, no doubt, have a run.

PERFORMANCES OF THE WEEK.

Friday, Dec. 3.—Crown Diamonds—Day After the Wedding—Lucia di Lammermoor.

Saturday, Dec. 4.—Son and Stranger—Crown Diamonds.

Monday, Dec. 6.—Cavalier—The King's Wager—The Rose of Ettrick Vale.

Tuesday, Dec. 7.—The Lady of Lyons—The King's Wager.

Wednesday, Dec. 8.—The Stranger—Daughter of the Rhine—Wandering Boys.

Thursday, Dec. 9.—Armand—Daughter of the Rhine—Anchor of Hope.

LIVERPOOL.—At the Theatre-Royal, the busy note of preparation is sounding for the forthcoming pantomime, which, we hear, is to surpass in splendour all former productions. The Amphitheatre has been nightly crowded to classical performances of the "Queen of Tragedy"—Miss Glyn. Mr Buckstone and Mrs Fitzwilliam are to appear during the week, and Miss Emma Romer, a vocalist of great promise, makes her first appearance. The Adelphi is nightly thronged to witness the splendid "Spectacle" and "Melodrama" produced by Mr Egerton. And the Park (new theatre) attracts crowded audiences to witness the legitimate pieces.—*Local Press.*

Theatre-Royal, Manchester.—Miss Helen Faucit's engagement has proved highly attractive to the management. Mr Paumier was engaged expressly to support this lady in "The Winter's Tale." Mr Buckstone and Mrs Fitzwilliam have appeared in a round of Mr Buckstone's original pieces. "The Foundlings," and "The Rough Diamond" have proved the most successful.—*Weekly Press.*

The dramatic entertainments at Windsor Castle, commanded by her Majesty, will, it is understood, commence the first week in January, in the temporary theatre in the Rubens Room, and be continued there that and the ensuing month. Several new pieces are on the *tapis*, and a new drama by Jerrold will, it is said, be read by the manager, Mr Kean.

Miss Glyn is playing at Bolton.

Charles Dibdin Pitt is at the Park Theatre, Liverpool.

Our favourite vocalist, Miss Rebecca Isaacs, and Josh Silsbee, are both playing at the Theatre-Royal, Manchester.

TO THE EDITOR OF THE WEEKLY REVIEW.

Edinburgh, Dec. 9, 1852.

Sir,—In reference to a letter which you inserted in a late number of your amusing and intellectual "Review," from "A. F. P.", concerning the Edinburgh Dramatic Fund, I am surprised to see the apathy of the theatrical profession. Your popular pages are open to the discussion, and not a single Thespian appears to have the spirit or enthusiasm to sift the matter. Here is a *California* bequeathed to actors, and they refuse to dig.

"Uprouse ye, then, my merry, merry men."

I believe that it is not generally known who conducts the business of the Fund; but it was formerly understood that Mr Lloyd and Mr Mackay were principals in promoting it. These gentlemen may have seceded, but let them be memorialized through your medium, and, as a matter of course, they will feel proud in affording any and every information, as it is naturally presumed (if they are still members) that it is for their interest, as well as the profession at large, that the funds should be increased, and new members enrolled. No public society can be too popular, and, as well as for the credit of those who originated "The Edinburgh Dramatic Fund," it should not be allowed to remain a *myth* among the archives of our noble city.—I have the honour to be, sir, yours, &c.,

Fair Play.

Messrs Rollison and Leslie have announced that Mrs Fanny Kemble is to give readings from Shakspeare in the Queen Street Hall, on Monday, 20th Dec., 'Much Ado About Nothing.' Wednesday, 22d Dec., 'King Lear.' Wednesday, 29th Dec., 'Merchant of Venice.' Thursday, 30th Dec., 'Coriolanus.' Saturday, 1st Jan., 'Midsummer Night's Dream.' She is also to visit Glasgow, Perth, and Aberdeen.

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